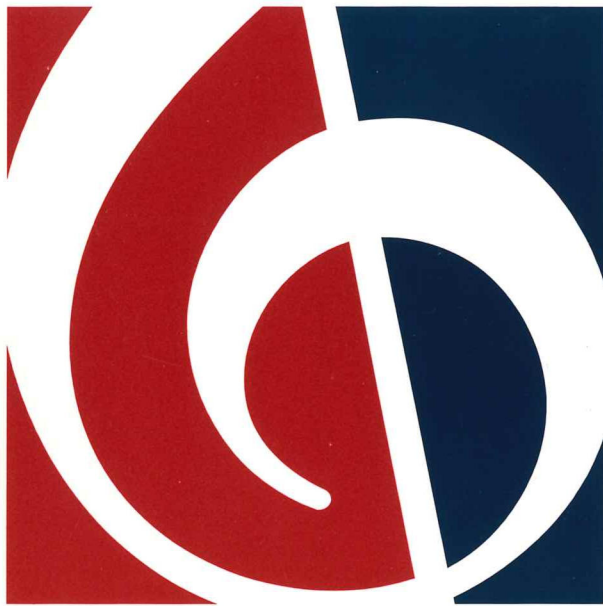


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FACULTY *of* MUSIC



2002-2003

WHERE GREAT MUSIC MEETS GREAT MINDS

Saturday, November 23, 2002, 8 p.m.
MacMillan Theatre

University of Toronto
Faculty of Music
presents

Wind Ensemble

Jeffrey Reynolds, conductor

in

Canadian, British and American Classics

William Schuman
(1910-1992)

George Washington Bridge:
An Impression for Band

David Bedford
(b. 1937)

Sea and Sky and Golden Hill

Warren Benson
(b. 1924)

The Leaves Are Falling

- INTERMISSION -

Godfrey Ridout
(1928-1984)

Tafelmusik

Derek Healey
(b. 1936)

One Midsummer's Morning
1. Among the new Mown Hay
2. The Banks of Sweet Primroses
3. High Germany
4. Strawberry Fair
5. Bushes and Briars
6. Shropshire Rounds

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Programme Notes

George Washington Bridge: An Impression for Band WILLIAM SCHUMAN (1910-1992)

William Schuman completed this work in 1950. It was first performed by the Michigan All-State Band at Interlochen in 1951. Schuman was an influential American composer and educator, composing for virtually all genres, including orchestra, chorus and symphonic band, as well as chamber and solo works. He was the first recipient of the Pulitzer Prize for music, in 1943. Schuman wrote of this piece: "There are few days in the year when I do not see George Washington Bridge...Ever since my student days, when I watched the progress of its construction, this bridge has had for me an almost human personality...It is difficult to imagine a more gracious welcome or dramatic entry to the great metropolis." The work is predominately bi-tonal and reflects the architecture and scope of the bridge with its large sonic arsenal and blocks of sound. It was included in the first recording by the Eastman Wind Ensemble in May of 1953.

Sea and Sky and Golden Hill DAVID BEDFORD (b.1937)

Sea and Sky and Golden Hill was composed in 1985. David Bedford has had a varied career, including studies at the Royal Academy of Music and membership in the rock group "The Whole World" in the mid-sixties. Bedford focuses on the chamber groups within the ensemble, creating a fresh, distinctive sound for the wind ensemble. The composer writes: "The title comes from a poem by Kenneth Patchen the imagery of which seemed to fit the sound of the music very closely." Nine sections comprise the formal structure with repeated and contrasting motifs juxtaposed with each other. The distinctive timbre of 4

tuned wine glasses, played by the percussion section, lends a peaceful contrast to the more complex sections of the piece. It was commissioned by the Avon Schools Symphonic Wind Band and was first performed under the composer's direction in 1985 at the Conference of the British Association of Symphonic Bands and Wind Ensembles.

The Leaves are Falling WARREN BENSON (b.1924)

The Leaves Are Falling, described by Donald Hunsberger as "one of the wind band's most contemplative, yet elegant, statements," was completed in January, 1964. The work was begun on November 22, 1963, the day that President John F. Kennedy was assassinated in Dallas, Texas. Thirty-nine years ago millions of people watched their televisions and listened to their radios grieving the loss of a man and with him an era of optimism and energy. Warren Benson was so stricken by the event that he immediately began work on a commission that he had been having difficulty starting. The result is an evocative, stark etude that expresses profound human feeling. The chorale "Ei Feste Burg," appearing in a truncated polyrhythmic setting, is a resonant call to a renewal of hope. Benson chose the title from a poem by Rainer Maria Rilke called "Herbst" (Autumn) which appears here in its entirety.

Autumn

The leaves are falling, falling as from
way off,
as though far gardens withered in the
skies;
they are falling with denying gestures.

And in the nights the heavy earth is
falling
from all the stars down into loneliness.

We are all falling. This hand falls.
And look at others: it is in them all.

And yet there is one who holds this
falling
endlessly gently in his hands.

Tafelmusik

GODFREY RIDOUT

(1928-1984)

Godfrey Ridout was born in Toronto in 1918. He studied composition at the Toronto Conservatory of Music (now the Royal Conservatory) with Healy Willan. He later taught at the TCM and at the Faculty of Music, University of Toronto, and was an important figure in Canadian music until his death in 1984. His output consisted of orchestral music (*Ballade for Viola and Strings*, and the full-length dramatic symphony *Esther*), and many radio-drama scores for the CBC and film scores for the National Film Board. His orchestral work *Fall Fair*, is one of the most frequently performed pieces in concert halls across the country.

Tafelmusik was commissioned by the Faculty of Music Alumni Association in 1976. Scored for pairs of winds, with low brass quartet, the work's 2 movements contrast in mood, with a Blues and an up-tempo Finale.

One Midsummer's Morning

DEREK HEALEY

(b.1936)

Derek Healey was born in Wargrave, England in 1936 and studied at the Royal College of Music with Herbert Howells, and in Italy with Gofredo Petrassi. His works have been played by over a dozen orchestras, and some 45 works have been published. He has taught at the universities of Victoria, Toronto and Guelph in Canada, at the University of Oregon at Eugene, Oregon, and at the RAF School of Music in Uxbridge, England. The following notes

for *One Midsummer's Morning*, op. 82 were provided by the composer:

One Midsummer's Morning was inspired by Percy Grainger's *A Lincolnshire Posy* and the recordings folk singers. Traditional-style harmony, when used, has been influenced by Shape-Note Hymns and the singing of the Copper Family; in contrast to traditional techniques, I have introduced late 20th Century devices not normally found in traditional folk arrangements.

The opening movement, *Among the new Mown Hay*, is based on a jovial Saxon-style melody from Kent, and like the other movements, uses the linked variation form favoured by Grainger. This is followed by *The Banks of Sweet Primroses* from Lincolnshire which commences with a "dawn chorus" effect; and "off-stage" piccolo sounds a song-thrush's song throughout.

The most radical section follows: *High Germany*, consisting of four variations with ritornelli trumpet fanfares. The baritone saxophone, in its highest register, plays the melody throughout, against which is superimposed the same melody played in different time-ratios and keys. A complex climax occurs in the last variation which suddenly dissolves into the opening pianissimo fanfares.

Strawberry Fair is decidedly light-hearted, thereby acting as a contrast to the seriousness of the previous setting. The fifth movement which follows is built on a melody of great lyrical intensity, *Bushes and Briars* in which the flute's free obbligato line acts as a counter-subject to the melody. The finale is based on *Shropshire Rounds* – an instrumental 17th century hornpipe from the north of England. This is very active, giving each player something to set their teeth into.

The work was completed in July 1997 and was premiered in spring 2000 by the Wilfrid Laurier Wind Ensemble, Ontario, Canada, directed by Michael Purves-Smith, and received its UK premiere a month later by the RAF Central Band, directed by Rob Wiffen. The work is dedicated to the memory of my parents.

UNIVERSITY OF TORONTO WIND ENSEMBLE

Jeffrey Reynolds, *Conductor*

Flute

Sally Caryl, *piccolo*
Rachel Churchill
Tristan Durie
Amy Lin, *piccolo*
Hannah Rahimi

Oboe

Christina Chen
Lissa Mangano

English Horn

Christina Chen

Clarinet

Deena Gotfrit
Jasmine Hall
Sandra Kremer
Patrick McGraw, *alto & contra*
Kimberley Parsons
Julianne Scott
Robert Tite, *alto*
Mai Yoshioka
Carli Sussman, *bass*

Bassoon

Sean Gates
Rebecca Sajo

Saxophone

Mark Laver, *alto*
Patrick McGraw, *baritone*
Trent Rescheny, *tenor*
Rebecca Simpson, *alto*

Trumpet

Steve Abra
Stephanie Crabb
Lori Dyer
Shauna Garelick
Keily Griffen
Colin Medeiros

French Horn

Youlian Alexandrov
Stephanie Braet
Christina Hough
Janette Struthers
Julius Shum

Trombone

Sean DeGroote
David Moulton
Adam More, *bass*

Euphonium

Kyla Jemison

Tuba

Courtney Lambert
Robert Teehan

Percussion

Jamie Drake
Antti Ohenaja
Yente Kerr
Ainsley McNeaney
Steve Sajkowsky
Tricia Sautner

Piano

Chris Bagan

Contrabass

Brian Liberty

Fred Perruzza, *Director of Operations, MacMillan Theatre*
George Milenov, *Technical Assistant*

Biography

Jeffrey Reynolds has taught at the Faculty of Music since 1982. Prior to that he held positions as trumpeter with several orchestras, including the Victoria Symphony, the Orchestra of the Royal Winnipeg Ballet and the Stratford Festival Orchestra. He still works as a freelance performer in both the classical and commercial fields, appearing with the Hamilton Philharmonic, Kitchener-Waterloo Symphony, Canadian Opera Company and the Hannaford Street Silver Band, to name a few. Currently he is the Assistant Coordinator of the Performance

Division, coaching chamber music and lecturing in music education and jazz history as well as maintaining a trumpet studio. He received his M.M. in Trumpet Performance from the University of Victoria and his Ph.D in the Philosophy of Music Education from the University of Toronto. Dr. Reynolds adjudicates at music festivals across the country and contributes articles and reviews to several journals. He is also the trumpet instructor and Assistant Music Director of the National Music Camp of Canada.



FACULTY
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UNIVERSITY
OF TORONTO
2002-2003

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Denise Grant, conductor
David Moulton, conductor

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